

Tx Spool

411593

Tx time 24'26"

Tx
VTC/GHT/B15953/ED

"DOCTOR WHO"

by

Robert Holmes

Tx1977

TX
5/3/77EPISODE 2: 'The Talons of Greel' WENG CHIANG-TELECINE 1:

SUPOSE CAM

Opening
Titles:

THE TALONS OF GREEL

BY ROBERT HOLMES

END TELECINE 1.

PART TWO

Take 2 = 35"
Music M101) In 20.45.48
Gw 45.54~~Re-recorded~~In 20.46.33
Gw 20.46.34

In 20.47.15

Gw 20.47.20

1. INT. SEWER. NIGHT.

1A S/M 5A 2A

A
Low W/S with
DR. & LEELA
running from
R fgd & along
sewer & disappearing
to L.(REPRISE LAST MOMENTS
OF EPISODE ONE.THE DOCTOR AND LEELA
RUN BACK ALONG THE
SEWER.

BREAK FOR REPOS.

ad re-recorded

10.00.29
Music in

EP 2

(70)

5

A

N/A DR & LEELA
running to steps
from R fgd.AN ANIMAL SCREAM
OF FURY BLASTS
FROM THE DARKNESS
BEHIND THEM AS
THEY REACH THE
RUNGS OF THE
LADDER)

DUB: RAT FX

+ Build up

(71)

1

A

H/S seeing
LEEEL climbing
in fgd & DR. bgd.(LEEEL STARTS UP
THE LADDER.

(72)

2

A

a.b.
See DR. fling
lantern & see
fire fgd.THE DOCTOR GLANCES
ANXIOUSLY ROUND.
HE TAKES HIS
BULLSEYE LANTERN
AND FLINGS IT BACK
UP THE SEWER.IT BURSTS IN A
SHEET OF FLAME.THERE IS A BERSERK
SCREAM OF
FRUSTRATION AND,
AS THE DOCTOR
STARTS UP THE
LADDER, WE CATCH
A GLIMPSE OF
SOMETHING GREY
AND HUGE IN THE
TUNNEL BEYOND THE
FLAMING POOL OF
KEROSENE)

(73)

2

A

N/A Rat Fell
thru' flame

(73A)

1

Dr. Who: Up! Up!

VT EDIT TO TK2

(Leela & Dr. out
of manhole)

REC BREAK

EP 2

TELECINE 2:

34"

Ext. Street. Night.

LEELA extends a hand to THE DOCTOR and he comes shooting out of the sewer manhole like a jack-in-the-box. He slams the cover down and sits on it, getting his breath.

From below something heavy hits the iron ladder rungs with shuddering impact. There is a muffled animal bellow, like a distant elephant.

LEELA looks down at THE DOCTOR, tapping her foot, disappointed in him.

Banel organ.

~~16~~ 12"

LEELA: We might have been killed.

THE DOCTOR: Aah! Ten foot
~~long~~ from whiskers to tail.

LEELA: We -
we should have taken weapons.

THE DOCTOR scrambles to his feet.

THE DOCTOR: What kind of weapons? You'd need a harpoon to stop that brute!

EP 2

TK 2 continued

- 4 -

115.

LEELA: Shall we tell the blue guards?

THE DOCTOR: They'd only call a
sanitary inspect -

THE DOCTOR: It's a guard. It's
there to keep people away -

LEELA: ^{What?} / Now where are we going?

THE DOCTOR: To find a plan of a sewer.

As they hurry off -

END TELECINE 2:

- 4 -

EP 2

T.C. 10.01.28
 Music MA → ORGAN MUSIC
 1'05" (Victorian gothic - sinister)

(196) 3 A 2. INT. CELLAR. NIGHT. 3A A1 2B/C F/R 5B
 Low W/S JAGO &
 CASEY coming fwd
 down steps (CASEY AND JAGO
 WITH LAMPS (TWO)
 SEARCHING)

CASEY: Black as Newgate's knocker
 down here. It was over this way,
 Mr. Jago.

JAGO: Look there!

CASEY: (STARTS) Eh - where?

JAGO: Those walls. Not a spot
 of damp. Sound as the day they were
 built.

CASEY: That's where I saw it.

(as they turn)

(INDICATES AN ARCH)

(197) 2 B
 Low MS arch
 over junk, crab
 R to 2s CASEY/
 JAGO JAGO: Flickering shadows, Casey.
 A trick of the light.

CASEY: Shadows don't groan,
 Mr. Jago. Shadows don't clank chains
 and moan like all the tormented souls
 in hell.

(JAGO HOLDS
 HIS LIGHT
 HIGHER, LAUGHS
 SUDDENLY)

(198) 3 A JAGO: There's your ghost! (Cont ...)
 POV totem pole

EP 2

(AGAINST THE
ARCH, AMONG
A PILE OF
THEATRICAL
JUNK, THERE
IS A TOTEM POLE)

(199) 5 B
Closest 2s CASEY/JAGO
JAGO: (cont) Six-gun Sadie and
her Wild West troupe left that
behind./ All Lombard Street to ninepence
that's what you saw!

CASEY: Weren't that old thing.
Anyhow I heard it, I tell you ...

Pan them R &
track in with
totem R fgd &
2s CASEY/JAGO

JAGO: Casey, you're a pixilated
leprechaun. The Fleet River runs
right under this old theatre. ~~When~~
~~they open the sluice gates down on the~~
~~Thames the sound echoes back for miles.~~
You heard a clang and a rush of
water. *as they close the sluice gates*
down on the Thames

(CASEY SHAKES
HIS HEAD STUBBORNLY)

CASEY: Easy for you to cast
aspersions, Mr. Jago. You wasn't
down here.

Hold JAGO's bend (JAGO STOOPS TO
PICK SOMETHING
FROM THE FLOOR)
(200) 2 C
C. 2s CASEY/fav. JAGO

JAGO: What's this? Somebody else
been down here, by the lock of things.
You got an admirer Casey?

(201) 2 C
CS glove

CASEY: A glove, is it?

(202) 2 C
W/S from
behind fgd
seeing them
move to L.

JAGO: A lady's glove...monogrammed
E.B. / Perhaps the ghost dropped it, eh?
(SLIPS IT INTO HIS POCKET)
Come on. We've wasted enough time
of your spook...

More cutoff

REC BREAK

10.02.23.

Saturday 8 Jan

- 8 -

11.

EP 2

1 WCO.0224.

(42) 2 3. INT. STATION. NIGHT.

CU DR. WHO

(43) 1 THE DOCTOR: No plan of the sewer?

CU KYLE

We

KYLE: / Don't keep a plan of the
sewers here, Doctor. Far as I know
they all connect to the Fleet, and then
down to the river. But if you ~~have~~ *get*

(44) 2 Low 3s KYLE/LEELA/
DR. some information, sir -

(On to page 9)

- 8 -

Saturday 8 Feb

EP 2

See DR. go

THE DOCTOR: At the moment, sergeant,
we're looking for information ourselves.

(45) 1 *Out: 02.39*
MCU KYLE
1 in 03.59

(KYLE LOOKS AT
HIM HEAVILY,
STROKES HIS
MOUSTACHE)

Let DR. enter on R. KYLE: Professor Litefoot left a
message for you sir.

DR.: ~~Thank you.~~ *He did?*

(46) 2
2s LEELA/DR.

KYLE: He'd like to see you at the mortuary
~~as soon as possible.~~ *straight away*

(47) 1
a.b.

THE DOCTOR: He ~~would?~~ *does*

(48) 2
MCU DR.

KYLE: He's still there. *We found*
another body after you'd gone. *DR. was* Another
Chinese. Just outside./

(49) 1
MCU KYLE

THE DOCTOR: Very convenient. *He goes*

(50) 2 *Out 04.16.*
3s KYLE/LEELA/DR.
See DR. exit bgd
& 2s KYLE/LEELA

KYLE: Very mysterious. You wouldn't
know anything about it, I suppose?

LEELA: Of course we do. I ~~was~~ *was* ~~rescuing~~ *rescuing* ~~him.~~

Back to Take 1.

at approx 02.45?

THE DOCTOR: Come on Leela.

(THE DOCTOR TAKES
HER ARM HURRIEDLY)

(51) 1
a.b. CS KYLE reaction

(HE HUSTLES LEELA
OUT.)

KYLE STARES
AFTER THEM
THOUGHTFULLY)

(00 03.02-04 reaction gel)

VT EDIT TO Sc. 4 BACKSTAGE

EP 2

In 58.09.

Wednesday,
Jan 12

(167) 2 (TRACKS) 4. INT. BACKSTAGE. NIGHT.

Low shot office
with CASEY & JAGO
coming out & track
after them to
stagedoor.

(JAGO SEEING
CASEY OFF THE
PREMISES)

those
JAGO: Now straight home with you,
Casey. You might get ^{not} taken for *one of*
girl.

CASEY: Aren't you coming?

JAGO: Not yet. Some paperwork
commands my presence yet awhile. But,
~~Deo volente.~~ I shall doubtless descry
those lugubrious lineaments at the
crepuscular hour

CASEY: Eh?

JAGO: See you in the morning.

CASEY: You are a card, Mr. Jago.
A card and a half, you are...

(HE EXITS.)

JAGO CLOSES THE
STAGE DOOR AND
TURNS, SMILING.

CHANG IS BEHIND
HIM.

JAGO ALMOST
LEAVES HIS
SKIN)

See CHANG come
into L fgd (big)

Take 5

(End re-recorded)

DUB
outside (peak)
noises

EP 2

Out 58-40

Cigar L hand
waist heightREC BREAK: CHEAT
ACTORS L.JAGO: Oh, jiminey! You made me jump.
I thought you'd gone, Mr. Chang.

(68)

1

C. 2s CHANG/JAGO

In 010100

CHANG: Yes. But, as you see, I
returned.

(169)

2

C. 2s CHANG/JAGO

JAGO: Oh, I know. / The artiste
and his never-ending quest for
perfection. So you're back to
practise some new piece of preternatural
prestidigitation, eh, Mr. Chang?

(170)

1

a.b.

CHANG: No, Mr. Jago. I have come
back to see you.(170A) 2
(170B) 1 at
abJAGO: To see me? Mr. Chang, ~~there's~~
nothing wrong, I hope?CHANG: Be so kind as to step upto
my dressing room and I will explain.

(171)

2

a.b. 2s pan them L
up stairs.

Out 01.01.28.

VT EDIT TO SC. 5 (DRESSING ROOM)
(JAGO & CHANG)10.03.22
Q Music
Strikes chord
as Chang appears
then lowers to
quiet menaceJago out first
Chang followed
cigar in
L hand

EP 2

9-
in 06-10-

Music
Continues from
prev. scene

(226) 1 5. INT. DRESSING ROOM. NIGHT.

mirror shot
JAGO entering

pan him L & let
CHANG come into
R of frame.

JAGO: (ENTERS) If it's the terms
of our contract, we've been attracting
such good houses I've already...
considered drawing up a fresh agreement.

(CHANG STARES
AT HIM)

The terms I have in mind, ~~Mr. Chang~~,
are such I venture no other management
in London would offer an artiste.

01 06:30
BREAK

in 01 07:08

(227) 2 C. 2s (thro door)
fav. JAGO/CHANG

(CHANG STARES
AT HIM.)

JAGO SWAYS A
LITTLE,
COLLECTS
HIMSELF)

What would you say to an extra two per
cent, Mr. Chang? Of the gross,
naturally. ~~Now that's a fair offer.~~
I think that's...fair...

(228) 1 BCU CHANG.
Hold for studio
overlay

(CHANG'S EYES
BLAZE.

JAGO STANDS
STIFFLY)

(229) 2 BCU JAGO
Hold for overlay

(230) 1 a.b.

Q Music
Mesmeric
theme
Chinese

(231) 2 CHANG: Hear me, Jago. You remember
the cab driver ^{Blue} who came ^{to see me} here tonight?
BCU JAGO

JAGO: The cab driver...Yes.

CHANG: I want you to forget him.
You understand? You did not see him.

(232) 1 JAGO: I did not see him./
BCU CHANG

(233) 2 CHANG: Good. Now you will go from
here to your office. When you sit ^{down}
at your desk you will remember only
that you have just said goodnight
to Casey. Is it clear?/

^{a.b.}
In 01.10.19
(234) 1 JAGO: ~~Yes~~. I have just said goodnight
to Casey./

^{a.b.} 25/81
(234A) 2 CHANG: Excellent. Now go./ ^{Musie}
(235) 2 CHANG: Excellent. Now go./ ^{ad}
C. 2s let JAGO ^{"PRING"}
exit & CHANG
follows
(JAGO EXITS.)

THE LIGHT
DIES FROM
CHANG'S EYES)

VT EDIT TO SC. 6 : BACKSTAGE

out 1.11.14.

Jago = cegas h. hand.

Ep 2 Se 6A

01.02.52

ln

(162) 2 6A. INT. BACKSTAGE. NIGHT.

Hand held
low MS stairs, (CHANG STEPS FROM HIS ROOM.
let JAGO pass thro
& pan CHANG along JAGO IS WALKING TOWARDS HIS
corridor. OFFICE.
CHANG STARES AFTER HIM.)

CHANG: Occidental pig ...

(163) 1 (JAGO POV) 11A. THEATRE BOX (INSERT INTO SC. 11)
DR in box

CASEY: (OOV) He don't look like a
detective.

JAGO: (OOV) Well, he's not going
to wear a brown derby, and boots, is
he? A secret investigator like him
a man of a thousand faces?

Ep 2 162-4140

Tuesday, 11 JAN
39;In 41-41
Gnt 41-57.1'01"
Music MB

(104) 1 (ON TRACKS) SCENE 6B. BACKSTAGE INT.

Low W/S CHANG
coming fwd
pan him L to see
him go down steps.

CHANG GOES TWDS STAGE

Q Organ
(distant
& moody)

Black coat

(203) 3 A 7. INT. CELLAR. NIGHT. 3A F/R 1C

Organ
cont.

L/S CHANG coming
down steps lighting
lantern, crab R with
him & track after
him to see him in
LS in corner
CHANG COMES DOWN
THE STEPS AND WALKS
OVER TO THE ARCH,
STANDS WITHIN ITS
VAULTED RECESS.

BREAK

(204) 1

C
Max. H/S seeing
CHANG banging &
descending

HE TAKES AN
IRON BAR AND
BANGS THREE
TIMES ON THE
FLOOR.

AFTER A PAUSE,
THERE IS A GRINDING
SOUND AND ONE OF
THE HEAVY FLAGSTONES
SWINGS ASIDE.

DUB: GRINDING
FX

CHAINS
clanking
etc.

CHANG STEPS ON
TO A WOODEN LADDER
AND STARTS TO
DESCEND)

REC BREAK

VT EDIT TO MORTUARY

N.B. Sc. 9. Greels Chamber next.

DS

16
- 22 -

51 & 52.

EP 2

In 19.59.47
Gnt 19.01.33

L/H D/S WALL STRUCK

(101) 2 D 9. INT. GREEL'S CHAMBER. NIGHT.

Pan R-L along bench
to low MS CHANG
descending, as he
comes fwd see
GREEL's feet &
widen to 2s fav.
CHANG/GREEL

3C A2 2D B1 1D

('PHANTOM OF THE
OPERA' SET WITH
CHINOISERIE DRESSING
GREEL, HIS BREATH
RASPING, COMES TO
THE FOOT OF THE
LADDER WHERE CHANG
IS WAITING. HE
WEARS A BLACK CLOAK
AND HAT; HIS FACE
IS CONCEALED BEHIND
A MASK OF SOFT
BLACK LEATHER, THE
EYE-SLITS IN A
POSITION SUGGESTIVE
OF SOME GROSS
DEFORMITY)

DoB
Running
water, dips,
echo.
chemical
bubblys

GREEL: You're late.

CHANG: We should not go tonight, lord.

GREEL: I must. Every night
until the Time Cabinet is found!

(102) 3 C CHANG: You are ill./

CS GREEL, as he
moves away widen
to see him in
MS across bench

(GREEL LAUGHS
BITTERLY)

GREEL: I am dying, Chang. You must
bring another linnet to my cage.

Track after
GREEL & see
machine bgd.

CHANG: But ~~it was~~ only yesterday -

GREEL: The disease grows worse. Each
distillation lasts less then the time
before./

(103) 1 D
MCU CHANG coming
fwd below bench.

- 22 -

16

EP 2

CHANG: And with every girl reported missing panic increases. I fear one of them will be traced here, ~~Lord.~~

(104) 3 C
Deep 2s CHANG/
GREEL

GREEL: You must be careful.

(105) 1 D
CS CHANG *de* CHANG: Careful as I am, Lord, there is always risk of discovery. Tonight I acted quickly to keep our secret. A man was on his way to police -

(106) 3
a.b.
Hold GREEL's
move fwd to
CHANG.
(107) 1 D
Low 2s CHANG/
GREEL

GREEL: Ha! Those dull-witted oxen! Chang, I have given you mental powers undreamt of in this century. You are thousands of years ahead of your time. What can you fear from these primitives?

CHANG: True, Lord, I read their minds with ease. But tonight there was stranger *a man* whose thoughts were hidden. A man different from all others.

(GREEL TURNS
TENSELY)

GREEL: Describe him.

CHANG: He is a doctor. Tall with wide, pale eyes and hair that curls ~~close~~ like the ram. He asked many questions./

(108) 3 C
CS GREEL
Pan L & widen
as GREEL
goes behind
bench to 2s
CHANG/GREEL

GREEL: (RELAXES) A Time Agent would not ask questions. A Time Agent would know ...

DS

18
- 24 -

54.

EP 2

CHANG: ^{Lord} But
danger and sent

^{fear}
~~Lord~~, I sensed
man to kill him.

as GREEL goes
L crab L &
hold CHANG

GREEL: Your opium-addicted scum are
all bunglers, Chang. You should have
seen to it yourself.

CHANG: I will deal with him
personally if he troubles us further.

(109) 2

D

Low 2s fav.
GREEL/CHANG

GREEL: ^{Very well} (MOVES TO LADDER)
We are wasting time. Come.

Greel up first

REC BREAK

N.B. Sc. 8. Northway next.

18
- 24 -

(248) 2 8. INT. MORTUARY. NIGHT.

CS instruments
pan LITEFOOT L to
3s DR/LEELA/LITEFOOT

LITEFOOT: I've taken some of the organs for further tests but I must confess to being beaten. Both poisoned, of course. One orally and the other intravenously ... Understand you suggested scorpion venom?

yes,
THE DOCTOR: In concentrated form.

LITEFOOT: Like to hear more about that. You're in this line, I take it?

(249) 1 THE DOCTOR: I've dabbled a bit ~~as a~~
Dilettante.
low 2s LEELA/LITE.

LITEFOOT: Surely more than that. I got a zoologist colleague to look at our ~~first~~ cadaver. He thinks it's the work of a rat, too. What an amazing night it's been!

LEELA: It's not over yet.

Pan LITEFOOT R
to coat stand

LITEFOOT: Jolly interesting all the same. Most of the corpses round here are very dull. Now I've got a couple of inscrutable Chinks and a poor perisher who was chewed by a giant rat and stabbed by a midget!

(250) 2 deep 3s DR/LEELA/
LITEFOOT R fgd.

THE DOCTOR: A midget?

EP 2

(LITEFOOT IS NOW
DRESSED AS FAR
AS HIS TOPCOAT.
HE BRUSHES HIS
HAT)

(251) 1 LITEFOOT: Angle of the wound - Oh,
pon my soul! I'm sure we shouldn't
Pan LITEFOOT be discussing such things in front of
back to LEELA & the fair sex. Forgive us, ma'am.
3s DR/LEELA/LITE.

LEELA: What for?

LITEFOOT: Why, for being so indelicate
in the presence of a lady of
refinement.

LEELA: Does he mean me?

(252) 2 THE DOCTOR: I ^{don't} think so.)
C. 2s fav. LEELA/LITE.

LEELA: It's very interesting. You ^{say ya}
can tell the height of the attacker
by the way the blade was thrust?

LITEFOOT: Ah ... Ah ... (NODS)

(253) 1 LEELA: But when aiming for the heart,
we were always taught to strike
under the breastbone.
MCU LITEFOOT reaction

(LITEFOOT GAZES AT
HER)

(254) 2 LITEFOOT: 'Pon my soul ...
MCU DR. Hold his
move away to bgd.

THE DOCTOR:

(HE CIRCLES LITEFOOT)

Raised by ~~Savages~~^S. Found floating
down the Amazon in a hatbox. /(255) 1
MCU LITEFOOTLITEFOOT: A Hatbox?(QUICK ENTERS
CHEERILY)(256) 2
Deep 2s QUICK
enters/DR bgd.(257) 1
Low 3s QUICK's flank/
LEELA/LITEFOOT coming
fwd.(258) 2
2s QUICK/DR.
Hold DR's move fwd.Professor
QUICK: ~~Hi~~, still here, ~~Professor!~~
I traced our cab driver. Name of
Joseph Buller, fourteen Fish Lane,
this parish. /LITEFOOT: Splendid. You can let the
Coroner have all the details then.
Is there somebody to identify the
clothing? /QUICK: His mother-in-law, Mrs. Nellie
Gossett, same address. Deceased has
lived with her since his marriage six
months ago.THE DOCTOR: Anything else?QUICK: Sir?THE DOCTOR: You ~~stayed for~~^{had} a ~~few~~^{few} drinks
with Mrs. Gossett. What else did she
tell you about him?

Tighten 2s

(QUICK WIPES HIS
MOUTH GUILTILY)QUICK: The bearer of sad tidings, sir.
I shared a glass or two while the poor thing
got over the shock...Yes, well she did
mention that the deceased had been in a
queer state all day.

THE DOCTOR: Why?

QUICK: It seems his wife - that's Emma Buller, daughter of the house - didn't come home last night. Deceased refused to take his cab out today as a consequence. Deceased then had several drinks and went to the Palace Theatre./

(259) 1 C. 2s LEELA/LITE.

(260) 2 C. 2s QUICK/DR.
a.b.

LITEFOOT: The theatre?/

QUICK: Oh, not no pleasure bent, sir. It seems he believed that's where his wife was to be found. Mrs Gossett says he went off making horrible asseverations as to his intentions.

(261) 1 MCU LITEFOOT.
pan him to stand &
back

THE DOCTOR: Interesting./

(262) 2 a.b.

LITEFOOT: ^{Yes well} Put as much of that in your report as you think will concern the coroner, officer. It's quite clear the man got stupidly drunk and picked a fight with a dwarf.

QUICK: Yes, sir.

(263) 1 (as he goes)
QUICK Xing frame L-R (HE GOES OUT TO
to see low 3s THE REAR OFFICE)
DR/LEELA/LITEFOOT

LITEFOOT: A night's work like that always does wonders for my appetite. I'd be honoured if you would share some supper with me.

(263A) 2 New Ton

(263B) 1

THE DOCTOR: ~~Well~~ - I'd be delighted, Professor.

Wide
br exit

P 2

LITEFOOT: It'll give me the chance to
pick your brains, Doctor, but in more
... comfortable surroundings.

THE DOCTOR: What d'you say, Leela?

LEELA: I'm so hungry I could eat an
owrus.

LITEFOOT: Oh of course.

THE DOCTOR: It seems
we accept your invitation, Professor.

LITEFOOT: Capital!
My cab should be waiting. After you,
my dear.

Let them exit fgd L-R

VT EDIT TO SC. 9 (GREEL'S CHAMBER)

EP 2

1'26"

TELECINE 3:Ext. Street. Night.

A hackney-cab rumbling
over the cobbles.

Int. Cab. Night.

LEELA sitting between
THE DOCTOR and
LITEFOOT.

He is striking
matches and
stuffing them
into an ancient
pipe.

LEELA is studying him
intently.

DUB
Camage Fx
Horses hooves etc.
improve Fx

Of course,
LITEFOOT: / The police will have the
Buller case cleared up in no time.
But the Chinese - different kettle
of fish, what?

LEELA: Why are you making a fire
in your mouth?

LITEFOOT: Why an I-? 'Pon my sam!
Hasn't the girl seen a pipe before?

THE DOCTOR: There is no tobacco
where Leela comes from.

LITEFOOT: Sounds healthy but
exceedingly dull. Yes, as I was
saying, they're a mysterious lot,
the Chinese. (cont ...)

EP 2

TK 3 cont'd

LITEFOOT: Enigmatic. I never
got near to understanding 'em.
and I was brought up in China.

THE DOCTOR: Really what were you doing
there?

LITEFOOT:
Father was Brigadier General ⁱⁿ with the
punitive expedition of 1860. After-
wards he stayed in Peking as a palace
attache. Died there in the end. Poor
old buffer. Fireworks at the funeral.
Odd custom ... odd sort of people.

THE DOCTOR leans
forward and bangs
on the box. The
cab rattles to a
halt.

LITEFOOT: What's up?

THE DOCTOR: They use fireworks to
frighten off evil spirits.

He climbs out of
the cab.

*10.11.07
Hubdyghood*

LITEFOOT: I know that. *Where are you
going?*

THE DOCTOR: You go with Litefoot, Ieela,
and I'll join you later. Drive on Cabbie -

Ext. Street. Night.

THE DOCTOR points.

LITEFOOT: Where are you going?

THE DOCTOR: The Palace Theatre.

EP 2TK 3 continued

LITEFOOT: There'll be nobody
there at this hour -

The DRIVER cracks
his whip. The
cab jolts away.

Alister done up at top.

In.. Cab. Night.

LITEFOOT turns to
peer back through
the window.

LITEFOOT: Extraordinar... I
say,
How can he join us later? I haven't
given him my card?

LEELA: Four, Ranskill Gardens.
He heard you tell the driver.

LITEFOOT stares at
her. He strikes
another match.

LITEFOOT: Gad! If you aren't
sharp as a trout ...

END TELECINE 3:

LEELA: Trout? ...

Carnation in buttonhole
handkerchief top pocket Tuesday

11 Jan

In 47.23 Jago

Overcoat -
open

DR who = stick in
R hand
gloves on

AFTER DARK

(172)

2

10. INT. BACKSTAGE. NIGHT.

FOG FX

MS door, let JAGO
enter from L of
frame to low C. 2s
at door.

DR. DANGING ON DOOR

Alright

JAGO: ~~He~~ coming.

As DR. comes
fwd widen to
2s DR/JAGO
coming fwd

THE DOCTOR: (ENTERS) Thank you.
Terrible fog tonight.

weather in the line of the
years

JAGO: The theatre's closed. What do
you want?

THE DOCTOR: Are you the manager here?

JAGO: I'm the owner, sir. Henry
Gordon Jago at the end of a long day.
So if you will kindly state your
business -

Out 47.48

In 50.25

REC BREAK

(173)

1

2s fav. DR/JAGO

(THE DOCTOR
TAKES HIS
HAND WARMLY)

Henry Gordon

THE DOCTOR: ~~Mr.~~ Jago! I'm The
Doctor. How do you do?

JAGO: The Doctor?

(174)

2

C. 2s DR/JAGO

THE DOCTOR: Exactly. ~~Just a moment~~

JAGO: Ah! Now I've rumbled your
game. I admire your brass but it'll
do no good. Call back on Saturday.

DR Just a moment

(174A)

(174B) 2

EP 2

THE DOCTOR: ~~Saturday?~~ *Don't use*
(Hanks out of Jago's pocket)

JAGO: Auditions commence at ten
 o'clock sharp. Supporting acts booked
 for one week only.

as JAGO turns to door

(175) 1 ~~THE DOCTOR: (BEAMING) Just a moment.~~

2s a.b.
 DR/JAGO seeing tricks

Dove

out 51. 04.

(176) 2 ~~CS JAGO~~

in 55. 01.

(HE DRAWS OUT
 JAGO'S BREAST
 POCKET HANDKER-
 CHIEF FOLLOWED
 BY A STRING OF
 THE FLAGS OF
 ALL NATIONS.

HE ROLLS THEM
 INTO A BALL AND
 PRODUCES A LIVE
 DOVE FROM HIS
 HANDS.

JAGO WATCHES
 STONILY)

1 next

(on to page 29)

(177) 1 JAGO: Is that all?
2s a.b.

(178) 2 THE DOCTOR: Dramatic recitations, tap dancing, and I can play the Trumpet Voluntary in a ~~bank~~ ^{band} of live goldfish.
CU JAGO

(179) 1 JAGO: Don't bother coming back on Saturday.
Tighten to
C. 2s

THE DOCTOR: I'm also a master hypnotist.

(STARING INTO
JAGO'S EYES)

(180) 2 How long since you were under the influence, sir?
CU JAGO

(181) 1 JAGO: I am a man of character and determination. The Rock of Gibraltar would be more easily... more easily...
CU DR.

(182) 2 THE DOCTOR: ^{Just} As I thought. And quite recently ~~to~~ What was your last order?
a.b.

(183) 1 JAGO: To remember nothing since I said goodnight to Casey.
a.b.

(184) 2 THE DOCTOR: Henry Gordon ^{gunned} Jago, I want you to remember everything that you were ordered to forget. You will remember everything when I count to three..
a.b. One... two... three.

(185) 1 JAGO: (BLINKS) ... more easily influenced than I would. I have a will of iron. What the dickens am I talking about?
C. 2s DR/JAGO

(186) 2 THE DOCTOR: Did a cab driver named ~~Buller~~ ^{give} call here this evening?
C. 2s DR/JAGO

Yes.

JAGO: /There was a fellow burst in
and accosted Mr. Chang between ~~houses~~.
shows.

THE DOCTOR:
What did he want?

(187) 1
C. 2s a.b.

JAGO: (SHRUGS) Something to do
with his Emma. A lady-friend, no
doubt.

(188) 2
CU JAGO

his wife,
THE DOCTOR: / Emma Buller who disappeared
from home last night. Does Chang do
a vanishing lady trick, by any chance?

by any chance
JAGO: You're not suggesting that Mr.
Chang has anything to do with these

(HE DRIES UP)

THE DOCTOR: What is it?

JAGO: Emma Buller.

(189) 1
CS ~~handkerchief~~ *glove*

(HE TAKES THE
GLOVE FROM
HIS POCKET
AND HANDS
IT TO THE
DOCTOR)

Widen to 2s DR/
JAGO

THE DOCTOR: E.B. Where did you find this?

JAGO: In the cellar. Are you from the
police?

(189A) 2 *Out* 56.38
Let them go L.

THE DOCTOR: I'm helping them.
I'd like to see this cellar.
~~Lead on~~ Mr. Jago.

VT EDIT TO TK 4 (Chang, Greel & Sin in cab)

ends

EP 2

TELECINE 4:

Int. Cab. Night.

CHANG sitting with
MR. SIN and GREEL.
The horse is clopping
along slowly. GREEL
holds a saucer-
sized stone pendant
in his hands.

GREEL: You are certain these are
different streets?

CHANG: The driver has ~~his~~ orders,
Lord. Every night we quarter a new
sector.

GREEL: For how much longer?

CHANG: Patience, Lord. We know the
Time Cabinet is here. The Cabinet of
Weng-Chiang in the house of an
infidel. We shall recover it.

GREEL: I grow weary, Chang.

CHANG: Tomorrow I will bring you two
donors. Young, plump, high-spirited
girls. The distillation of their
life essences will quickly ~~restore~~
your powers, Lord.

recovers

Ext. Street. Night.

The cab rumbles
slowly round a
corner turning into
the next street.

Feature the pig-
tailed driver as
he flicks the reins
and the cab pulls
away into the
night.

END TELECINE 4.

EP 2

INSERT
 (205) 3 B 11. INT. CELLAR. NIGHT. 3B A1 5C *MC*
Pan thro' junk
& masks
 (206) 3 B (JAGO HOLDS HIS LAMP UP) *54" MUSIC*
Q Organ
It was over here + Dub feet
 CS lantern coming fwd - pan JAGO R to low M. 2s
 DR/JAGO JAGO: ~~This would be the spot.~~ Yes, it was lying just there..
 (207) 5 C
 2s DR/JAGO
 Hold DR's kneel & rise. THE DOCTOR: What were you doing down here?

JAGO: Reassuring Casey - my factotum. He's taken to seeing ghosts lately. A good fellow, Casey, but as sharp as the corners of a round table..Great Jumping Jehosephat!

(208) 3 B
 Low 2s DR/JAGO

(SOMETHING LARGE
 AND BLACK SCUTTLES
 AWAY UNDER THE JUNK)

What a spider! That must be the grandad of 'em all!

(THE DOCTOR
 PEERS UNDER
 THE JUNK PILE)

THE DOCTOR: It's a money spider.

JAGO: A money spider? Don't kill it.

(THE DOCTOR
 STANDS AND
 STARES ROUND
 THOUGHTFULLY)

EP 2

Genetic disruption THE DOCTOR: *Where does it come from? Genetic disruption of that size*

JAGO: ~~What say?~~

THE DOCTOR: ~~Emanations of some kind. And they're affecting fauna in the vicinity.~~

JAGO: ~~Eh?~~

THE DOCTOR: Is there anything under here, Mr. Jago?

Pull back as DR. comes
fwd & kneels & hold
low 2s DR/JAGO

JAGO: Under here? Where we're
standing, you mean? Well, they say
the course of the Fleet runs right
under these foundations.

THE DOCTOR: Excellent.
We're getting somewhere.

Pan down to floor &
junk

(HE KNEELS
AND PUTS AN
EAR TO THE
GROUND.

JAGO WATCHES,
WIDE-EYED)

MOSCOUT

REC BREAK

EP 2

In 15-04-05 — cut in shot of Leela eating
 Out 15-0521 from take 2 N.B.: D/S R flat below
 curtains - struck
 approx 15-01-10.

(1) 3 D 12. INT. DINING ROOM. NIGHT.

MS LITEFOOT

3D C1 A3 2E

DUB

lighting lamp,

pan down to see

food & up as he comes

fwd to 2s LEELA/

LITEFOOT seeing

Time Cabinet bgd.

(LITEFOOT IS

TURNING THE LAMPS

UP. THERE IS A

SIDE TABLE

LAID WITH FOOD.

Clock ticking

PLENTY OF CHINESE
 LACQUER-WORK,
 TAPESTRIES, ETC.,
 AND THE TIME
 CABINET IN A CORNER)

LITEFOOT: Now let's see what we
 have here. Mrs. Hudson always leaves
 me a cold collation...ham, roast beef,
 chicken, tongue - and those look
 like quail unless I'm much mistaken.

LEELA: Meat...

Let L'FOOT exit
 frame L & hold

X LEELA to food table

LITEFOOT: Ah...perhaps we shouldn't
 wait for your friend, the Doctor?

Help yourself, my dear. / Plates

on the end of the table. I'll just put
 a knob or two on the fire...

(2) 2 E
 N/A L'FOOT at
 fire

(HE BUSIES
 HIMSELF WITH
 A POKER AND COAL
 BUCKET.

(3) 3 D
 CS LEELA & meat

catig

LEELA PICKS
 UP A SLICE OF
 MEAT AND TASTES
 IT CAUTIOUSLY.

IT PASSES MUSTER
 AND SHE GRABS
 A JOINT IN BOTH
 HANDS AND STARTS
 TO EAT. / LITEFOOT

(4) 2 E
 MS L'FOOT coming
 fwd &
 reacting

COMES BACK. HE GOGGLES)

(5) 3 D
 O/S 2s L'FOOT/LEELA

(6) 2

E

~~MCU LITEFOOT~~*2-8 Litefoot*LEELA: It's good./*Leela.*LITEFOOT: Oh...I'm so glad.(HE WATCHES,
FASCINATED.LEELA LOOKS
AT HIM)LEELA: Is something wrong?Pan L'FOOT R to
frontal 2s LIT/
LEELALITEFOOT: Eh? No! No, no...would
you care for a knife or a fork or -LEELA: Ah...It's a good knife.(SHE HAS TAKEN
ONE OF THE
CARVING KNIVES.SHE TESTS
IT'S EDGE WITH
HER THUMB AND
SLICES INTO THE
JOINT)

(8) 3

D

~~O/S 2s L'FOOT/LEELA~~

Aren't you going to eat?/

(8) 2

E

~~MCU LITEFOOT~~*Pull back goft
as he comes fwd
holding 2s*LITEFOOT: Yes. Yes. Just...going
to eat.(HE PICKS
UP A JOINT
HIMSELF
AND GNAWS AT
IT, GIVES
HER A FEEBLE
SMILE)REC BREAK

EP 2

TELECINE 5:

57"

Int. Cab. Night.

GREEL sits forward suddenly. His breath rasps.

Radio France
noise

GREEL: Stop! Stop!

50"

The pendant between his hands is emitting a low, pulsing light.

He stares from the window.

GREEL: somewhere here! Somewhere - one of these dwellings...

He opens the cab door.

Ext. Street. Night.

GREEL gets out and hurries across the street, CHANG following holding the dummy. They disappear into the darkness of an overgrown garden.

Ext. Garden. Night.

GREEL and CHANG stand under trees, staring up at a house.

GREEL: This is the place, Chang! The Time Cabinet is in there!

He coughs, leans weakly against a tree for support.

CHANG: Then leave the rest to your servants, Lord. Go back to your abode.

EP 2

TK 5 continued

GREEL: I must have...the cabinet!

Again he coughs.

CHANG: Lord, your weakness grows.
Go back. Rest. I will bring the
cabinet to you.

GREEL: Very well...Do not fail
me now, Chang. ~~Do not fail me.~~

He moves off slowly.

END TELECINE 5.

EP 2

MD
Music &
Distant organ
 30th

209) 2 B 13. INT. CELLAR. NIGHT. 3A A1 2B 5B

CS floor & junk being
 thrown, pan DR L &
 widen to low 2s
 DR/JAGO

(THE DOCTOR IS
 STILL SEARCHING
 THE FLOOR)

well
THE DOCTOR: If there is an entrance
 here it's expertly hidden.

Pan off R & S/IMP.

S/IMPOSE

JAGO: Doctor! Look!

(210) 4 A

Floating figure

(A PINPOINT
 OF LIGHT WITHIN
 THE ARCH GROWS
 QUICKLY INTO
 A LUMINOUS,
 FLOATING FIGURE
 WITH A GRINNING
 SKULL OF A FACE.

Music
M13

PAUSE

Take 3

(211) 5 B

C. 2s DR/JAGO

IT SWINGS DOWN
 TOWARDS THEM.

THE DOCTOR
 EYES IT WITH
 INTEREST.

JAGO GIVES
 A CRY OF TERROR)

Dub. 10.17.45
Noise: Ghost
 Shostky wails
 chains

10.17.54.

94 CS figure

Widen as DR
 comes fwd & see
 JAGO faint
 in bgd.

The ghost!

THE DOCTOR: Very interesting.

(BUT JAGO RUNS
 IN PANIC, GLANCING
 BACKWARDS.

HE
 CRASHES AGAINST PILLAR
 KNOCKING HIMSELF
 SENSELESS.

SNAP OUT S/IMP

(212) 3 A

MS JAGO lying,
 See DR. enter
 & kneel to - 40,-
 2s

EP 2

WHEN HE LOOKS
ROUND THE
APPARITION HAS
GONE)

THE DOCTOR: Come on, Rock of Gibraltar.

Pan them L to steps

(HE HOISTS JAGO
UP AND STARTS
TO CARRY HIM OUT)

MUSIC OUT
10-18-07

REC BREAK

EP 2 In 15. 22.45 — insert shot 16.05.34-16.05.42
 Out 15. 23.35 FIREPLACE FLOATER STRUCK

(9) 2 E 14. INT. DINING ROOM. NIGHT. 3F/F C2 2E
 W/S along table
 see LEELA/L'FOOT (LEELA
 WIPES
 HER HANDS ON HER
 DRESS)
 (10) 3 E
 Low C. 2s LEELA/L'FOOT

Sub
 Clock FX

LITEFOOT: Napkin?

LEELA: Thank you, *professor.*

As L'FOOT goes L
 crab with him
 across fgd furni-
 ture to window
 Pos F.

LITEFOOT: The Doctor's taking
 a long time. I hope he did note the
 address.

(HE PARTS THE
 CURTAINS TO PEER OUT)

Great Scott!

LEELA: What is it?

M14
Music
 Q how key
 build up.

Full back as
 L'FOOT comes down
 to desk & let LEELA
 join on L for 2s
 LEELA/L'FOOT

LITEFOOT: There's somebody out
 there watching the house!

Take 1
 26"

Where?

LEELA: ~~Are you sure, Professor?~~

LITEFOOT: I saw him step back into the shrubbery as I looked out. Some scoundrel up to no good.

HE CROSSES TO A DESK
AND TAKES OUT A PISTOL,

INSERT
(11) 3 F
CU gun checked

cont'd.

(12) 3 F
2s LEELA/L'FOOT
pan him R to
exit holding
LEELA on L.

Tracking in

Odd thing. I'd swear he was a Chinese. Well, whoever he is, I'll give him more than he expected.. Wait here.

*Low key
Snap off
music*

VT EDIT TO
BACKSTAGE

REC BREAK

Jan 10th 11th

40.

In 43.04 - 43 & 44 -

DR: No gloves

15. INT. BACKSTAGE. NIGHT.

(105) 1 (JAGO UNCONSCIOUS.
Track behind THE DOCTOR COMES
Dr. as he crosses BACK TO HIM
to JAGO and frontal WITH A CUP OF
& 2 shot WATER)
JAGO/DR. holding
kneel

How are you feeling
DOCTOR: Sit up. Come on, man...
Drink this. You'll feel better.

JAGO: The ghost! I saw it! Oh,
Casey, forgive me - I saw it!

it
DOCTOR: What you saw was a
hologram.

JAGO: ~~A grinning skull! Nine foot~~
~~tail -~~

Take 2 = 1'04"

M15-1

QMusic

10.19.77

JAGO: I always felt there was
something unnatural in that cellar.

2' 50"

DOCTOR: There's nothing unnatural
about the holograph technique using a
laser to project light. Don't worry it
wasn't known in this century.

*Projecting light
by laser beam*

* LIGHTING

(GLANCING UP,
SOMETHING CATCHING
HIS EYE)

JAGO: Oh.
DR: *Drink this, make yourself
better*
Who's that?

CUTAWAY

2 L/S with
shadow across
back of stage

(ON A SHADOW AT THE BACK OF
THE STAGE. THE DOCTOR RISES,
HURRIES DOWN...)

1 along back of
stage & track ~~THE DOCTOR: Stay there.~~
with him going L-Rt.

- 43 & 44 -

Out 43.30
In 44.30

In 43.31
(107)

Out 43.37,

Madam Jan. 10th16. INT. STAGE. NIGHT.Music
cont'd

(115A)

2

Low MS on stage
 see flank of Greel
 moving across stage.
 & Hold DR & pan
 him left to
 curtains.

(GREEL SNARLS
 GUTTURALLY
 AND DUCKS AWAY
 ROUND THE
 CURTAIN. THE
 DOCTOR ENTERS
 CAUTIOUSLY,
 SEES THE CURTAIN
 STILL
 MOVING, CROSSES)

Waters?
 Coat under
 cap on

Jan 14th

ON PART 3 TAPE

17. INT. THEATRE. NIGHT.

Music
could

(114)

1

MS DR coming thru
curtains & fwd. into
CU & reacting

(GREEL IS ..
FUGITIVE SHADOW
DISAPPEARING
IN THE BLACKNESS
OF THE ORCHESTRA
PIT. THE

CUTAWAY

W/S Gallery DR's
~~double~~ 2nd

DOCTOR JUMPS DOWN
IN PURSUIT. / AS

(115)

1

A/B pan DR down
into pit & widen
as he moves into pit
see GREEL rise
behind & attack him
& Hold DR's recovery
& pursuit up to
curtains.

HE LANDS GREEL
HITS HIM WITH A
CHAIR. GREEL SNARLS
WITH MERE RAGE
AND RACES AWAY.
THE DOCTOR STAGGERS
UP DAZEDLY AND
BLUNDERS AFTER
(HIM)

Music
M16

Take 1 =
1 min

Shot 115a In 00 05. 04.
Out 00 05. 17

Monday 10 Jan 48.

In 05.58
Out 06.04⁴⁷ -

EP 2

(124) ✓ 2 18. INT. STAGE NIGHT N.B. Description from audience POV
HAND HELD ^{shot}
(As Sc. 16) → TISA
Pan DR. from curtain to wings.

with hat Music cont'd

(125) ✗ 1
H/S from RHF1 seeing DR. below

(126) ✗ 2 In 08.15 Out: 08.19
Track behind DR thro wings up to first step

CUT AWAY

(127) ✗ 2 In 09.12 Out 09.17
DR's POV looking up (N.B. overlap & follow thro)

(128) ✓ 1 In 14.00 - 14.04
H/S looking down on DR at bottom of steps beginning to climb

(129) ✓ 2 In 10.54 Out. 56
CS tiger head & zoom out as it is flung

(129A) ✓ In 13.02 Out 13.04
Horse head

(130) ✓ 1 In 15.53. - Out
a.b. H/S DR. falling back onto skips - recovering & climbing

(131) ✓ 2 In 16.15. again Out 16.02
Cam on LHF 1
W/S seeing 2 levels. DR. ascending & GREEL climbing up to 2 RHF (with rope fgd)

(132) ✓ 1 In 16.58 Out 17.08
(CAM on 2 RHF)
Low W/S seeing GREEL climbing up into grid. Music M17

(133) ✓ 1 In 19.18 Out 19.38
H/S from grid seeing GREEL X r to L
Take 1 = 53"

(134) ✓ 1 In 24.46 Out 24.54
(2 RHF) HAND HELD.
H/S DR. coming up ladder into CU ease back as he comes fwd & swings L to see GREEL descending into LHF
Pan back to DR. & see him run across back level.

Monday, 10 Jan

49.

(135) 2 ✓ (CAM ON LHF ladder level.)
Hand held.
See DR running fwd on
floor level.

Greel grooves In 21.27 out 21.33
In 21.32 out 21.36

DUB
Take down
sound of climbing
feet.

(136) 2 (CAM ON LHF)
Low 2s DR descending
& pan R up to see GREEL
swing across.

In 25.01 out 25.03

(137) 1 (CAM ON F/G LIGHTING GANTRY)
Pan DR across back level
& back to side of back level

37.20 - out 28.

(148A) STAGE LEVEL SUBSTITUTE

(138) 2 Low MS with bar fgd seeing
DR come from R. See GREEL enter
bgd & push DR to exit L fgd.

In 27.08 out 27.15

25.43 - 53

(139) 2 (CAM ON BACK LEVEL)
See DR. falling onto rail & struggling

DR's
Drop at 28.21.

SUN END.

25.53? (140) 2 STAGE LEVEL
BCU DR. struggling & reaching

28.00

Prog Total 22-00 approx

falling

Music M 18

(141) 2 CS curtain tearing. STAGE LEVEL.

? 25? Take 1 =

(142) 1 FROM 2 RHF
H/S seeing GREEL beginning to go over edge

8"

(143) 2 Low W/S GREEL coming down rope

In 30.48 - out 30.57.

exits/much.

(144) 1 From 2 RHF - see DR begin to fall

(145) 2 STAGE LEVEL
DR reaction

Dub Curtain
noise
fall
noise

(146) 2 STAGE LEVEL
Low W/S DR falling down with torn curtain

(147) 1 ON STAGE In 33.17 Out 33.30
Let GREEL come from R of frame, meet JAGO at
throw him down & exit.

Music 10.22-13

W.D. 28.21
drop

(148) 1 ON STAGE In 34.48
DR arriving - pan him onto stage to
kneel with JAGO & looking around & exiting
to wings.

In 34.52 out 35.00

DR: cheer up
JAGO,
cheer up

(213) 3 A 19. INT. CELLAR NIGHT 3A 2B A1 5B

MS bottom of stairs
Zoom out with DR as
he comes fwd & let
him exit frame R

DOCTOR HURRIES IN.
CELLAR IS EMPTY.

10.22.20 T.C.
Q MUSIC - ORGAN

(214) 5 B
MCU DR. stopping &
reacting

HE LOOKS ROUND THOUGHTFULLY.

(215) 2 B
POV pan R-L
empty cellar

JAGO: Doctor, what happened?

(215) 5 B
2s JAGO entering/
DR.

DOCTOR: Gone back to his rats...
Are you all right?

JAGO: Yes, I think so. Who the
devil was it?

DOCTOR: ~~I've not the faintest idea.~~
He didn't introduce himself.

JAGO RUBS HIS THROAT.

(217) 2 B
Low C. 2s JAGO/DR.

JAGO: Shall I get the local police in
with picks and shovels to dig up the
floor.

DR: Our reclusive phantom would vanish.

JAGO: Oh good heavens yes.

DR: We can tackle ^{it} this together, you
and I.

JAGO: Ah yes. What are you going
to do?

DOCTOR: Think. And ^{then} have some supper.

Let them go L.

JAGO: Ah yes.

THEY EXIT

VT EDIT TO TK 6
(Litefoot in garden with gun)

REC BREAK

Music
stops

9/1/74

TELECINE 6:

25"

Dub owl
10.23.17.

Ext. Garden. Night.

LITEFOOT, gun in hand,
stands under the trees
staring around. Nothing.
He shrugs and starts
walking back to the
house.

Dub. Dear close

END TELECINE 6:

ln 15-49-16 F/G FURNITURE STRUCK
 Cont 15-49-37 15-50-50 - ~~Cont of Sin~~

(13) 3 F 20. INT. DINING ROOM. NIGHT. 3F/G C1 2F
 Low MS LEELA at window over table

Shots 14 & 15. ln 15-51-40.

(LEELA PERRING FROM THE WINDOW. SHE HEARS THE FRONT DOOR SHUT AND TURNS ROUND)

LITEFOOT: (V.O) Nobody out there now. Fellow must have got wind of -

(HE BREAKS OFF WITH A GROAN. THERE IS RUSTLING NOISE)

As LEELA X's to door track after fast to 2s
 LEELA/SIN in doorway (pos G)

LEELA: Professor!

(SHE HEADS TOWARDS THE DOOR)

Professor Litefoot: are you -

(SHE IS ALMOST AT THE DOOR WHEN IT SWINGS SOUNDLESSLY OPEN. MR. SIN STANDS THERE STARRING AT HER, DIMINUTIVE, WICKED, A KNIFE GLINTING EVILLY IN HIS HAND. HE RAISES THE KNIFE TOWARDS HER AND MOVES FORWARD...)

BREAK

(14) 2 F BCU LEELA reaction

(15) 3 G High BCU SIN coming fwd.

REC BREAK

TELECINE 7:

SUPPOSE C.M.

Closing
 Titles:

END TELECINE 7:

PART TWO"DR. WHO" 4S: "THE TALONS OF WENG-CHIANG"

T/J slides S/Imposed over stock 35 mm film.

- | | | | |
|----|---|-----|--|
| 1. | Doctor Who
TOM BAKER | 10. | O.B. Lighting
JOHN MASON |
| 2. | Leela
LOUISE JAMESON | | O.B. Sound
VIC GODRICH |
| 3. | Li H'sen Chang
JOHN BENNETT | 11. | Studio Lighting
MIKE JEFFERIES |
| | Weng-Chiang
MICHAEL SPICE | | Studio Sound
CLIVE GIFFORD |
| 4. | Jago
CHRISTOPHER BENJAMIN | 12. | Film Cameraman
FRED HAMILTON |
| | Casey
CHRIS GANNON | | Film Recordist
JOHN GATLAND |
| | | | Film Editor
DAVID LEE |
| 5. | Professor Litefoot
TREVOR BAXTER | 13. | Visual Effects Designer
MICHEALJOHN HARRIS |
| | Mr. Sin
DEEP ROY | | Special Sound
DICK MILLS |
| 6. | Sergeant Kyle
DAVID MCKAIL | 14. | Costume Designer
JOHN BLOOMFIELD |
| | P.C. Quick
CONRAD ASQUITH | | Make-up Artist
HEATHER STEWART |
| 7. | Fight Arranger
STUART FELL | 15. | Designer
ROGER MURRAY-LEACH |
| 8. | Incidental Music
by DUDLEY SIMPSON | 16. | Producer
PHILIP HINCHCLIFFE |
| | Title Music
by RON GRAINER and the
BBC RADIOPHONIC WORKSHOP | 17. | Directed by
DAVID MALONEY
BBC Copyright 1977 |
| 9. | Title Sequence
by BERNARD LODGE | | |
| | Production Assistant
ROS ANDERSON | | |
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